DOCUMENT RESUME

ED 065 479 SP 005 806

TITLE	Commitment, Creativity, Challenge: We Are All Learning Together in the Process.
INSTITUTION	Academy Theatre, Atlanta, Ga.; Atlanta Public Schools, Ga.; Clark Coll., Atlanta, Ga.
SPONS AGENCY	Norman Fund, Inc., New York, N. Y.
PUB DATE	72
NOTE	47p.; Entry for the American Association of Colleges for Teacher Education 1972 Distinguished Achievement Awards.
EDRS PRICE	MF-$0.65 HC-$3.29
DESCRIPTORS	*Dramatics; *Educational Programs; Group Dynamics; *Performance Based Teacher Education; *Performance Criteria; Performance Specifications; Role Playing; Teacher Education; Teaching Techniques; *Theater Arts
IDENTIFIERS	Academy Theatre; Atlanta Public School System; Clark College

ABSTRACT

Clark College, in cooperation with Academy Theatre and the Atlanta Public School System, developed a competency-based teacher education program for students interested in the performing arts as well as other disciplines. The program identifies desirable performance standards for teachers, evaluates the trainees' achievement of these performance levels, and observes the effect of the trainees' performance upon the public school students with whom they work. Ten undergraduates attend morning classes at the theatre and at the college, spend afternoons working as Urban Corps Interns in supervised classes in elementary schools evolving theory out of direct experience, and engage in self-examination during workshops which further such learning aids as group dynamics, play creation, and role playing. Evaluation of the pilot course by teachers and principals working with students during the 1970-71 school year demonstrated that the competence of any teacher in any discipline for any age level can be greatly increased by an awareness of the use of dramatic technique, especially when supported by the classes and workshops already noted. (Author/MJM)

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Clark College
Academy Theatre
Atlanta Public Schools
Coalition

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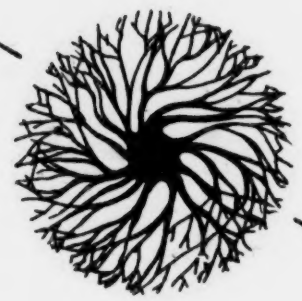

Commitment

CREATIVITY

Challenge

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COMMITMENT, CREATIVITY, AND CHALLENGE:
WE ARE ALL LEARNING TOGETHER IN THE PROCESS

Clark College's 100-year commitment to teacher education continues to be marked by the development of creative programs such as its new coalition with the Academy Theatre, a professional regional theatre long involved in education, and the innovative Atlanta Public School System.

This tripartite pilot venture is designed to develop a competency-based teacher education program for students interested in the performing arts as well as other disciplines. The program seeks to identify desirable performance standards for teachers, to evaluate the trainees' achievement of these performance levels, and to observe the effect of the trainees' performance upon the public school students with whom they work.

Ten undergraduates attend morning classes at the theatre (Production) and at the college (Voice and Body Technique); spend afternoons working as Urban Corps Interns in supervised classes in elementary schools, evolving theory out of direct experience; and engage in self-examination during workshops which feature such learning aids as group dynamics, play creation, and role playing.

Although still in the formative stages, the program already is demonstrating that the competence of any teacher in any discipline for any age level can be greatly increased by an awareness of the use of dramatic technique, especially when supported by the classes and workshops already noted.

Ultimately, Clark envisions the development of a major Atlanta training complex based upon the use of the arts as teaching strategies.

Atlanta Academy Theatre
Atlanta Public Schools
Clark College

SECTION I

HOW WE GOT STARTED

INTRODUCTION

The Atlanta Public Schools have long held to the belief that community resources outside of the school institutions themselves have much to bring to school life in preparing children to attain an adulthood of creatively productive worth. In its attempts to bring the resources of Atlanta's professional artists into the schools, one arts institution has been especially open to exploring how the processes of artistic creativity blend into and encourage the creativity of the teacher within the wide range of educational goals he attempts to fulfill. This institution, the Academy Theatre, with its company of specially trained educator-artists, has functioned in a variety of roles, i.e., as performer, playwright and director for issue-oriented dramas specifically tuned to the needs of both high school and elementary school children and teachers, team teacher in high school classrooms, teacher workshop leader, and finally, as drama teacher, bringing uniquely creative challenge to students in a variety of classroom situations throughout the school system.

Parallel to this association between Atlanta schools and the Academy Theatre, Clark College, a private, primarily black institution in Atlanta, has been restructuring its education department's program and attempting to find ways to challenge its teacher education students to greater creativity through a more intensive and coordinated program of instruction in the various arts. Therefore, the Academy Theatre proposed a creative arts-based, two-year program for Clark's teacher education students, which would incorporate into workshop—structured classes the knowledge gained

by the Academy through its developing work in the Atlanta schools. This proposal was received with extreme favor by Clark not only because of the creative nature of the arts experiences being proposed, but also because of the close tie-in the Academy keeps to the real world of problems faced by teachers and students alike in the urban public schools of today.

The Academy Theatre further proposed that,through its Student Teacher Corps Program with the Atlanta Urban Corps, the students in the creative arts program at Clark participate immediately along with the Academy staff in direct public school programs throughout their two years in the new program. This also met with approval from both Clark and th Atlanta Public Schools. Clark has already been restructuring its teacher education program to bring freshman and sophomore students into public school classrooms. This fit with its concern that traditional "student teaching" in the final year of college is much too late for the potential teacher to wait to find out how his own personality responds to real classroom responsibilities and to begin to apply theory to actuality.

The Atlanta schools have a variety of growing programs that bring "para-professionals" into direct teaching of students. Along with this is a great concern by the school system to blend with teacher training institutions in clarifying the needs of today's children so this reality is more clearly reflected in the skills that new teachers bring to their profession.

SECTION II

IMPLEMENTATION

RATIONALE

Introduction

The three institutions cooperating in developing this program join together in recognition that each has embarked on change professors in education which are similar and that through this program all can enrich, and perhaps speed up, the reaching of individual and shared goals. The program recognizes a mutual dependence between three institutions and during the 1971-72 school the operational procedure for our points of contact and specific mapping out of goals and ways of assessing progress will be developed together.

The intentions of the program are to further the goals of a better education for children. We will do this through providing young assistants and in-service training teachers who are trying to wor. in new ways in their own schools, and by attracting more capable and creative youth to the teaching profession by bringing them into partnership with these teachers in a creative arts and direct service-to-children program during their first two years of college.

Definition of Identity

It is under the guiding hand of a truly creative teacher that full realization of the child's creative potential and consequent development of a fulfilling sense of identity can emerge, thus enabling him to cope with and enrich the society in which he lives.

By identity we mean self-knowledge and the ability to use ones creative resources in increasingly productive ways as one moves into society.

Thus, gaining a true sense of identity implies the process of self-discovery, self-expression, and communication of self to others. A sense of identity is demonstrated by actions in which the child sees himself making things happen and sees himself as a true participant. The more completely and positively this process takes place in the child, the successfully will he be able to cope with and enrich his society.

The Role of the Teacher

Next to the parent, the teacher has the greatest responsibility and opportunity to affect the development of the child. The teacher is in a position to reinforce the positive elements of the child's developmental process, as well as counteract the negative influences coming from the child's family life, mass media, etc. Unfortunately, too much of current teaching practice does the opposite. Instead of fostering and encouraging creative development in the child, the teacher becomes yet another factor that thwarts and frustrates the child in his attempt to find himself—his identity. Instead of helping to bring the child "in on" society, the teacher functions as one more block in the wall that keeps him out. Most teaching concerns itself with two things: discipline and the pouring-out of facts. Teachers are prevented from using more productive and meaningful approaches because of the archaic structures in which they work or because of their own personal fears. A teacher who is afraid to risk himself, to explore the ground, is forced to follow the outmoded and ineffective patterns of the past.

Since our teacher training programs are also caught up in these patterns, we continue to produce thousands of teachers and administrators each year who are incapable of functioning as productive facilitators of the child's development. Teachers who have never learned to use themselves

creatively certainly cannot help the child to do so.

If teachers are to change, teacher training must change. The focus on teacher training must be shifted from information dispenser-disciplinarian-answer-man to that of the teacher as an insightful facilitator who helps the child discover his own sense of indentity.

One of the most thrilling events in life is to experience a moment of creative discovery. This can happen in oneself or as one helps another to arrive at that moment. This is what teaching is all about. That is what must happen for real learning to take place. That is what must happen before children can achieve a true sense of identity.

What is desperately needed now is a new process and approach in teacher training, a process that will hit directly at the problems that confront us, and also a process that will be exciting enough to attract more of our capable youth to the teaching profession itself.

The Process of Artistic Creation

The process of artistic is a heightened version of the process necessary to achieving a full sense of identity and, as such, can and should be applied to all learning and human interaction experiences. In this process, the individual begins making self-discoveries. He discovers he is capable of feeling and doing many things he was formerly unable to do--new ways of expressing himself, new ways of relating, new and more effective ways of participating in his environment.

These discoveries give him a more complete sense of himself, a hint of what his potential really is, and they give him the courage to face himself and risk himself with others. In addition to self-discovery, involvement with the processes (art processes) help the child become increasingly

sensitive to and aware of his total environment.

The arts and art processes have also proven highly effective as a motivational factor. Very often children who become bored or disenchanted with our educational system find the arts to be the one area that has any appeal whatsoever. This is because the arts require and allow for much more variety and freedom of exploration and expression than most of the traditional areas of academic studies. The arts offer the child a chance to see and feel himself in the various roles he is playing and will play in life. The arts offer the child a chance to use himself totally as an expressive tool.

Very much a part of what we refer to as the artistic processes are interaction or group techniques. These methods are a necessary step in bridging the gap between the individual's introduction to his own uniqueness and his participation with his significant others. They are particularly effective in breaking down the barriers to free and secure group expression and productivity.

TRANSLATION OF RATIONALE TO OBJECTIVES

Having identified some of the problems facing the contemporary child in his struggle to achieve full self-realization, and having suggested a likely process by which this cam be achieved, the remaining question is: How do we do it? We have spoken of changes in teacher training, but we must also expand this to include the changes in our community's schools which deal directly with the school age children.

First, the most logical starting point for strengthening teacher education is in the city colleges in large urban areas. It is precisely in these urban centers that the greatest pressure and need for change is currently being felt. Because of the great need and sense of desperation, there is much

more openness on the part of administrators and teachers alike for new and innovative approaches.

Second, and for the same reasons that pertain to colleges in Urban Centers, the most likely starting point would be cooperative public school systems in Urban Centers. We are nor forgetting about suburban or rural systems. We are simply stating that the most likely place for innovative changes to occur is where the greatest pressure for change exists.

With this background pertaining to our program, we are ready to begin focusing on objectives and outlining our structure for moving into a more in-depth planning and development year.

OBJECTIVES

Perhaps the strongest value in this program, in its present stage of development, is its evoluntionary nature. The specific personalities involved in guiding it have been and are leaders for creative change in the institutions they represent. The contact with each other which this program provides is not a new event but a broadening of present work together and a strengthening of focus and processes for change in order to do better the job we share.

All of us recognize that the following stated objectives will not satisfy us until we have worked together next year to break them down into behavorial objectives accessible to observation and testing. However, the flow of our work up to now indicates that we are on our way toward these goals.

Through this program of cooperation between a public school system, a teacher training institution, and a professional community arts' organization,

we intend to better serve children by helping the teacher in training use his own creative resources more effectively through

1. Gaining skills in using more effective creative arts-based teaching techniques and understanding the usefulness of these skills to meet a wide range of educational needs.
2. Learning to relate in a more relaxed and open manner with students, fellow teachers, administrators, and parents toward the goal of sharing more productively with them in solving problems.
3. Developing ways to use "class time" more flexibly and to set up student activity oriented learning environments to provide for more self-motivation by students and a greater variety of both individual and group learning experiences.
4. Becoming more comfortable in dealing with discipline problems by gaining greater insights into motivational causes and gaining techniques or resources that allow for a greater variety of approaches in learning.
4. Gaining greater confidence in the child's ability to teach himself and to learn from his peers and to link this confidence to a more process oriented curriculum rather than a more strictly subject oriented approach.

The first two of these general objectives will be the areas in which the college students focus their primary attention in the training they receive in their creative arts workshops and in their "real world" work in the elementary schools. These two objectives will also be the main focus of the combined college student-classroom teacher workshops planned for next year. The remaining three objectives we see evolving out of the first two, for the

most part, although much will depend upon where the most natural and result-producing starting point is for each teacher. We would expect that as the classroom teacher continues to receive the teamwork assistance of college students with creative arts skills, and participates in the workshops, the teacher would be developing a more open and creative classroom atmosphere into which all the objectives will eventually find a place.

However, this program is based in the premise that a combination of creative arts and opening-up workshop experiences, as we have structured them, are generically the most sound starting point for helping teachers diligently pursue the total objectives as they are stated here. How we more formally structure the program to most efficiently assist both the college student and the teacher in the total process toward our objectives will develop in the next few years, with their assistance.

One additional objective must be clearly stated here on behalf of this kind of a program for college students. We want the student to be fully aware of the real problems of building changes into the existing structures of education. We want them to have found within themselves the commitment to "stick with" their own creativity within the problems of the real world. Therefore, we are not looking for "perfect" classrooms for the students, but for practicing teachers who are beginning to feel the need for change and are open to building and seeking <u>along with</u> the students better ways to assist children. In other words, we do not intend to train teachers who have pat formulas for success, but teachers who are secure with their own potential for discovering better ways to solve the variety of problems that will always confront education.

THE PLAN

During the first official year (1971-72) of work in the Clark-Academy program, we see these needs as being paramount:

- For Clark College and the Academy Theatre to get fully acquainted with each other's resources, i.e., personnel and programs, in order to development a harmonious communication pattern upon which experimentation and developmental program building will be dependent.
- To achieve an understanding of the Clark-Academy liaison throughout the Clark College faculty, the Atlanta schools, and the Clark student body at large.
- To document more clearly the sequential learning needs of the education major students as they encounter real teaching responsibilities and as they work together in the workshop-structured classes.
- Out of the above, to create jointly a more fully developed rationale, plan of study, and understanding of staff needs, towards the goal of beginning our first freshman class in the fall of 1972.

The structure for the first year of work will be based on the premise that planning and discussion time is more efficient when it "grows out of doing." Therefore, there will be four key demonstration areas of work with students out of which the more in-depth get-acquainted and planning activities by faculty and administration will develop. One academy person will be responsible for each area. Besides teaching, he will become familiar with

all similar work at Clark and develop a suitable sharing pattern with those faculty persons whose primary concern lead themselves to experimental and developmental cooperation.

The first three demonstration areas will be with ten to fifteen major students who will be somewhere within their sophomore or junior year of college work. They will be drawn from (a) present Academy Theatre/Georgia State University students who are transferring to Clark College in order to continue working within an Academy program, (b) present Clark Education Department students, and (c) new students.

PILOT CURRICULUM

Area I - Supervised "Real World" Work (sixteen hours per week) and Associated Teaching Lab Workshops (fours hours per week) --Six credit hours

This program will operate through the Atlanta Urban Corps' new Student Teacher Corps Program. The students receive $2.20 an hour for the 20 hours per week in the program. The funds for these salaries are presently channeled through the Atlanta Urban Corps from the U.S.O.E. Teacher Corps Program and the Atlanta Public Schools.

The program will operate in two low-income area, primarily black, elementary schools. Students will work from 1:00 to 5:00 p.m. Monday, Tuesday, Wednesday and Thursday in the school to which they are assigned. They will work in association with a teacher of their choice, using theatre and other creative arts techniques in teaching regular course material. They will also direct student groups in various arts projects.

On Fridays from 1:00 to 5:00, the college students meet in a teaching lab workshop to deal with problems and skills needed in their school

activities.

Workshops will be under the supervision of Michele Rubin and an associate, both members of the Academy staff. In addition, they will be constant facilitators during the afternoon when the students are in the schools and will serve as liaison between the students and school personnel for ironing out problems, interpretation on behalf of the purposes of this program, and generally bringing the school personnel into full partnership with the Academy/Clark/Atlanta Schools experiment in education.

I. The Mechanics of the Course

The college class is primarily limited to ten students.

The class is divided into two groups, The two groups are requested to be assigned to Atlanta Public Schools (Carter and Ware).

Each group will have a full-time supervisor from the Academy Tehatre who will work closely with Dr. Pearlie C. Dove and Mr. John Thompkins of the Clark College Department of Education.

Hours will be from 1:00-5:00, Monday-Friday, and include a weekly workshop to plan for and deal with the school experiences.

The college students are Atlanta Urban Corps Interns and will be paid through Urban Corps at the standard Urban Corps rate of $2.20 per hour.

II. The General Purpose of the Coruse

The general purpose of the course is to provide education students with direct and supervised experience incorporating drama, theatre, and other art forms in teaching (interdisciplinary approach).

III. Enabling Objectives for College Students In Thei Course

A. In a classroom situation, the college student will be able to:

1. enter the classroom situation in a way that is nondisruptive to the children and the teacher.

2. become familiar with the personalities, problems, and

weaknesses and strengths of the children in the class.

3. develop a relationship of mutual openness and trust with the classroom teacher.

4. discern through observation and discussion the goals of the teacher.

5. discern specific areas in which the children need supportive work.

6. develop art-oriented learning activities to achieve specific learning goals of the teacher.

7. decide with the teacher, and in a way that the teacher considers useful, when, where, and how to implement the art-oriented learning activities with individual children, small groups of children, or the whole class.

8. perform the learning activities in the manner decided upon so that the children move closer to the specific goals set by the teacher.

B. In an Extended-day, Day Care, or Club-type situation, we expect the college student to become able to:

1. provide training in improvisational acting techniques for children.

2. out of the improvisational theatre exercises and training, build scenes coming out of the life experiences of the children.

3. arrange for "performances" of the children's scenes before other groups.

4. as the children become more proficient, develop short scenes into fuller plays, incorporating elementary set building, lighting and costuming into the production.

5. arrange for performances for larger groups in the school, in other schools, and in the neighborhood.

IV. Enabling Objectives for School Children With Whom College Students Will Work:

A. We expect each child as an individual to be able to:

1. use his voice as an expressive instrument to convey ideas, thoughts, feelings, responses and reactions.

This includes being able to:

a. enunciate so that he can be understood by an audience.

b. project his voice so that he can be heard by all of an audience.

c. display vocal variety.

d. display control in the use of his voice.

e. respond uniquely with his voice in an outside stimulus (a word, a picture).

f. translate his feeling into non-verbal sound that communicates his feelings to others.

2. use his body as an expressive instrument to convey ideas, thoughts, feelings, responses and reactions.

This includes being able to:

a. display physical strength and flexibility.

b. become comfortable and at ease in the body and its use in relating physically to others.

c. do a dance sequence comfortably and without embarassment.

d. respond uniquely with his body to an outside stimulus (a sound, a bar of music, a word).

3. use his voice and body together in unity so that he responds and communicate expressively in a clear manner.

4. role-play (pretend to be) with accuracy, people, animals, and objects familiar to him.

This includes:

a. being aware of and being able to reproduce details.

b. being aware of an being able to reproduce the underlying nature, the essence of things.

5. act out a character that is his own unique creation.

This involves:

a. making up a new "personality."

b. Expressing the new "personality" effectively through

unified and controlled use of body and voice.

6. improvise dramatically in character.

   This means:

   given a character, a new personality, being able to act and respond spontaneously the qualities of the new personality in any situation.

7. express his ideas in a dramatic form.

   This means being able to, with a leader:

   create a scene or play that expresses his ideas and feelings.

8. display the following traits in his work:

   a. willing to try new things.

   b. accept occasional failure as inevitable in the course of trying new things.

   c. use the failure and success as sources of information on how to do things better "the next time."

   d. be able to invent new solutions to old problems.

   e. require increasingly fewer restrictions from his leader, and accept increasingly more responsibility for his own control.

   f. develop new interest in work, as demonstrated by an eagerness to begin, an attentive quality and increased ability to sustain interest.

B. We expect each child, as an effective member of his community (the group of children with whom he will be creating plays) to be able to:

   1. listen to the ideas of others.

   2. express his own ideas directly and clearly.

   3. relate straightfordwardly with other members of his group.

   4. when he is dissatisfied with the direction of activities of the group, direct his energies into positive and constructive comments and actions to create change.

   5. build on ideas coming from other children, as well as from himself.

6. select, for working on plays, ideas or combination of ideas that offer promise of success.

7. keep his concentration on the concerns of the group.

8. express his feelings, ideas and responses to his world within the discipline of an art form (a scene, an act).

9. prefer or "show" that he has created with enough proficiency to enhance his own self-esteem as a contributing member of a larger community and to serve as a model to other children.

Following is an example of one way to approach scene building improvisationally:

1. Children sit in a circle on the floor.

2. A simple non-specific object such as a hoop is passed around. As the hoop comes to each child, he just pretends that it is something in particular, and use it in that way. (For example, hold up in front and preened in front of, it becomes a mirror; hold in the hand and crooked into the wrist, it is a Frisbee.) As soon as someone guesses how it is being used, it is passed on to the next child.

3. Everyone becomes relaxed and enters into the activity.

4. Next, when a child knows how the hoop is being used, he does not guess, but enters into the activity. (If the hoop is being used as a bowl of soup, the first other child to guess could become a waiter, or a mother, or a cook.) The others, one by one, enter into the activity as different characters or things.

   The enactments are kept very short at this point, and are cut off before they develop so that nothing is too challenging too soon.

5. After a number of these enactments, when the leader sees that the children are into a scene that has potential for development, he allows it to continue. He encourages further developing by asking questions. ("What kind of soup is that anyway?", "Do you always eat soup for breakfast?", "Well, what are you going to do now?")

6. Leaders elicit some elemental plot-line through the questions, and then make children aware that they have made a short "play."

7. If feasible, leaders suggest that they show it to a very small audience (perhaps another class or club) within the ½ hour. This generates the immediate need to rehearse and stabilizes the scene.

8. A successful showing, even in the very earliest days of meeting, is possible, and creates feelings of confidence and pride, and the desire to "do more the next time."

The nature of the above example provides basic structure, and a line of development, while drawing the content, the material, completely and effortlessly out of the experiences of the children.

Area II - Play Creating (Two Morning Sessions Per Week) --Six Credit Hours

This course will form the nucleus, or drawing together point, for the total program. Its content will be a progressive examination over the one-year period of the development of identity from birth to old age. This approach will be an examination, through theatre techniques, by students of their own attitudes and personalities and the issues relating to themselves that most interest them. Each semester they will create a group-developed play out of their experiences together. This play will be performed for whatever audience the students decide they want to reach. It will be evaluated by an exercise in communication, creative functioning as a member of the group, and how well the students assimilate into their own performances the concepts studied during the semester.

This workshop will be taught by Frank Wittow, Artistic Director, Academy Theatre. He will use it as a basis for working closely with Dr. Pearlie C. Dove, Chairman of the Clark College Education Department, to help her become more familiar with the Academy's techniques, and to fully explore together the rationale underlying this approach and its implication for the Clark-Academy relationship.

Mr. Wittow will also conduct a once-a-week (morning two- to three-hour) encounter, or "how are you doing" session with the students in this program. During next year, we envision that there may be some special needs for the students because the white youth will be the first degree candidate whites

in this college in recent history.

Area III - Body and Voice Technical Training and Expression (Two Mornings Per Week) --Four Credit Hours

This workshop will be designed to bring students in touch with the wide range of non-verbal communication skills available to him and the values which experiences in the development of such skills can have for him in gaining self-knowledge and in communication w .h others.

This course is included because it has become clear to the Academy that the area of kinetic energy and sensitivity is much more basic to learning and human relationship than is generally recognized. The body and voice work will lead into creative understandings of dance and music and the development of improvisational abilities in both.

Nancy Hager, of the Academy Staff, will be responsible for this workshop with a music specialist. This area of work will be offered as an open class into which all observers of the total Clark-Academy program can come to participate. In addition, Mrs. Hager will invite all other dance, theatre, voice, and music staffs in the Clark and Atlanta University Complex to visit the workshop and to share their understandings with her of how the Academy's presence fits into the artistic life of these colleges.

SECTION III

EVALUATION

The program is still in the process of being evaluated. However, the evaluation of the pilot course, Real Work Laboratory, by teachers and principals working with our students during the 1970-71 school year gives some indication of the potential effectiveness for strengthening teacher education programs.

ACADEMY THEATRE
ATLANTA URBAN CORPS
STUDENT-TEACHER CORPS
EVALUATION REPORT

INTRODUCTION

Early in 1971, a pilot program was begun by the Academy Theatre in conjunction with the Atlanta Urban Corps, under the Student-Teacher Corps program and as a part of the Academy's college program. It was aimed at serving inner-city children while giving college students interested in teaching careers a chance to test their theories and assumptions, as well as their personal reactions, in actual classroom work.

Four inner-city elementary schools which were participating in the Model Cities Extended-Day Program were selected as the "Real World Laboratory" for the student teachers in the Academy Program. There were originally twelve student teachers in the program, but the number dropped to ten, who were divided between the four schools. There were also supervisory personnel from the Academy staff observing and advising the student teachers in the schools. The student teachers worked with regular teachers during the last period of the regular school day and then had their own groups for Extended-Day Programs.

School teachers, Extended-Day teachers, and school principals with whom our Academy students were directly associated were asked to fill out a questionnaire at the end of the school year. Eighteen questionnaires were handed out. Thirteen questionnaires were turned back in.

Two Extended-Day teachers told our Academy students that they still did not understand enough about what we are trying to do to answer questions

about it.

Below is a listing of the questions asked and the answers received for them. In some cases, the answers are paraphrased slightly for the sake of clarity. For the most part, they are reported as received.

Question One

What do you feel will have been the main values to your school and to yourself as a teacher of having an Academy Theatre college student there this year?

Responses indicate that, from the school staff's view, the main values to schools in having an Academy student are:

1. Children could be worked with in small groups and individually.
2. The classroom became infused with a spirit of creativity--new ideas--new ways of doing things.
3. Academy students established good rapport with the children.
4. Academy students created a relaxed atmosphere with their students.
5. The conditions indicated in answers 3 and 4 (above) promoted the children's ability to communicate orally.
6. Children were introduced to drama and the theatre.

Question Two

Whether or not you have personally worked with the Academy student, toward what instructional problems do his skills seem most relevant?

The instructional problems to which the Academy students' skills seem most relevant are reported as being:

1. communication skills and language development.
2. social studies and reading.
3. combating stagnation.
4. enabl[illegible]e groups to be divided into smaller ones.

5. enriching the self-concepts of the children.
6. providing positive experiences for the children.
7. helping children to handle real-life situations.
8. handling slow and/or fast learners.

Question Three

If you have worked with him, have you used any specific techniques in your classes--techniques discovered in your work with the student? Have you used them when the college student was not in your class? List any specific techniques you have tried. List any you definitely plan to try in the future.

Techniques used by students which are reported as being particularly helpful include:

1. A map technique in which a huge map of Africa (approximately 30 feet by 40 feet) was drawn in chalk on a carpeted multi-purpose area. The four major rivers of Africa were drawn into it and the children "took trips" up and down the rivers and to various places in Africa. The teacher reported that she will use this technique in the future in teaching specific geographical problems.

2. In general, the use of games to teach.

3. In general, the use of dramatics to teach.

4. One teacher was stimulated to make up a game on her own to help children multiply three- and four-place numbers more accurately.

5. A teacher of an EMR (Educable Mentally Retarded) class reports that art, in its various forms, is the only approach that will work with deprived youngsters.

Question Four

What specific changes in motivation or behavior have you noticed in any student who has worked with the college student?

Specific changes reported in students' motivation and/or behavior include:

1. Students enjoyed participation and looked forward to the arrival of the Academy college students.

2. Learning experiences became more meaningful to many non-readers.

3. That children involved with the Academy students repeatedly expressed a desire for them to come back, is read by one Extended-Day teacher as an indication of positive motivation.

4. More positive behavior.

5. Children achieved greater self-expression.

6. Children were better able to articulate their thoughts and feelings.

7. Social Studies students have learned to locate places on maps.

8. A group of problem boys no longer resist participation and no longer cause trouble in the Extended-Day program. They look forward to the Academy students' class, and have a purpose.

9. A particular girl student who had been a problem student and was always fighting is now more sure of herself, has less need to assert herself through aggression, and is no longer a problem.

10. The teacher of the Eduable Mentally Retarded class reports positive changes in many of the student' "sense of identity."

Question Five

What immediate changes would you suggest in his pattern of work that would make his presence more beneficial to your school and/or to you individually?

Changes suggested in the Academy students' pattern of work include:

1. A frequently-mentioned suggestion for work in the area of classroom management and control.

2. Providing time for school teachers and the Academy students to plan together and design specific activities to act as vehicles for teaching.

3. To plan for the Academy students to be in the schools daily--year round.

4. To plan for Academy students to assume more instructional duties.

5. To arrange for the Academy students to do more reading on the disadvantaged child.

6. One principal who made no suggestions for change commented that "each Academy student is able to communicate with the pupils exceptionally well, and all are amenable to suggestions from the administration."

Question Six

Would you like to work more intensively with him in a teacher-workshop program? If so, what would like such a workshop to accomplish?

In response to this question, the eight people out of the thirteen who replied said "yes." The things they wanted to include in the workshop were:

1. A greater understanding by teachers and staff of the nature and importance of this training.

2. Developing more ways to raise self-concept of the disadvantaged.

3. Work in teaching techniques, the making of lesson plans, working with children, discipline, voice control, play development.

4. Promoting better relations between the teachers and the Academy students and clarifying what they are working toward and what their relationship can be.

5. To provide a place for teachers and Academy students to clarify objectives, do lesson planning, and make this program an integral part of the teaching program. This particular person said he felt that "this year's program was to a great degree a diversion and thus restricted in effectiveness -- with appropriate planning and follow-through, it can have immeasurable effect on both teachers and pupils."

Everyone who was interested in a workshop felt that it should be for increment credit, and most felt it should be toward graduate credit. Also, most felt it should be held during school time.

Question Seven

Would you like to see this program continue?

Twelve out of the thirteen people polled answered "yes" to this question. The thirteenth person did not respond.

ANTICIPATED OUTCOME OF THE PROGRAM

The plan has been presented in individual pieces. The experiment is whether these pieces can become the unified program. If they can, we have no doubts that the results will be far greater than a simple sum total of the individual parts. The intensive year of planning and cooperation is one characterized by commitment, creativity and challenge. Although the program is in the formative stages, it is already demonstrating that the competence of any teacher in any discipline for any age level can be greatly increased by an awareness and the use of dramatic techniques, especially when supported by the classes and workshops already noted.

Ultimately, Clark envisions the development of a major Atlanta Training Complex based upon the use of the arts as teaching strategies.

SECTION IV

CONTRIBUTION OF THE PROGRAM TO STRENGTHENING TEACHER EDUCATION PROGRAMS

Clark College was one of the ten colleges selected by the USOE to participate in studying the feasibility of using features of the Comprehensive Elementary Teacher Education Program developed under the auspices of the Bureau of Research (now National Center of Educational Research and Development).

As a result of a four-year, college-wide curriculum of the institution's Teacher Education Programs and the USOE Models (1969-1970), we are in the process of implementing the Clark College Elementary Teacher Education Model (CCETEM). Special features of CCETEM are as follows:

1. Instructional curriculum with proper division of work in general education, professional education, and academic concentrations.

2. Coordinated Clinical Laboratory Experiences (Freshman through Senior Years).

3. Training Complex Center.

4. Coalitions with institutions and organizations in recognition of the task of improving teacher education.

The academic concentrations offered Elementary Education majors at Clark College through June 1971 were:

*Fine Arts
General Education
Library Science
Music
Physical Science
Quantitative Relationships
(Mathematics)
Social Studies
*Media Production

*Anticipated by 1972.

The Clark College-Academy Program - This program provides an opportunity to expand the concentrations to include Drama and/or Theatre, as well as provide additional electives for English majors.

Coordinated Clinical Laboratory Experiences (Freshman Year) - Last year, we used the funds received from the USOE to augment those provided by the college to conduct a pilot project providing laboratory experiences at the freshman level. We called this a "Pre-Teacher Program." The rationale, administration, procedures for placement, role of the supervising teacher, enabling activities performed by "pre-teachers," evaluation, and recommendations for improvement are recorded in our Final Report, Project No. 9-8037, Grant Number USOE-9-2-08037-4315, which has not yet been released for distribution by NCERD at this time. It will soon be available for perusal.

We feel that the Clark College-Academy course, "The Real World of Work," offers an additional opportunity for students to begin Laboratory Expereinces in the freshman year and coordinate them throughout the college career.

Coalitions With Institutions and Organizations In Recognition of the Task of Improving Teacher Education - Coalitions to date include those with:

AACTE/University of Pittsburgh Urban Leadership Project
Atlanta Board of Education/Career Opportunities Program
Atlanta Teacher Corps Consortium
Consortium of Southern Colleges for Teacher Education

The cooperative efforts with the Academy Program is envisioned as an experimental program which would provide experiences that might result in optimum performance of pre-service trainees, as well as motivate them to acquire other competencies needed for successful teaching in the pluralistic and complex society predicted for "1984."

SECTION V

PERSONNEL

VITA

PEARLIE C. DOVE

EDUCATION:

Clark College, B.A.
Atlanta University, M.A.
University of Colorado, Ed.D.

EXPERIENCE:

Business and Professional and Industrial Secretary, Phyllis Wheatley Branch, YWCA, Atlanta, Georgia (1943-1945)

Program Director, Goodwill Center, Memphis, Tennessee (1945)

Teacher, Department of Education and Psychology and Director of Student Teaching (1949-1963)

Professor of Education and Chairman, Department of Education and Psychology (1963--)

Professor of Education, Atlanta University (Summers 1960--)

PROFESSIONAL SERVICES:

Consultant, Supervising Teachers' Workshop, South Carolina State College, Orangeburg (1960), Fort Valley State College, Fort Valley (1963); Teacher Education Committee, Savannah State College (1969); Consultant, Institutional Self-Study, Claflin College (1968); Member, Visiting Committee of the Southern Association of Colleges and Schools, Dillard University (1969)

PROFESSIONAL AFFILIATIONS:

Editor of Newsletter, Georgia Association of Student Teaching (GAST) (1965-1966)

First Vice President, Georgia Association for Student Teaching (GAST) (1966-1967)

President, GAST (1967-1968)

Member, Executive Committee, GAST (1968-1969)

Member, Executive Committee, Georgia Teacher Education Council (1965-1968)

National Advisory Committee, The AACTE Disemination Project on Systems, Models and Teacher Education (1969-1970)

Recently elected to National Executive Committee of the National

Association for Student Teaching which is renamed Association of Teacher Educators (1970-1973)

Member, AACTE Commission on Horticultural Education (September 1970--.)

National Education Association

American Association of University Professors

Pi Lambda Theta

CLARK COLLEGE AND ATLANTA UNIVERSITY CENTER AFFILIATIONS:

Chairman, Atlanta University Center Federated Education Faculties (1963-1964)

Director, Self-Study for Five-Year Approval, Clark College Teacher Education Programs (1963-1964) (1969-1970)

Director, Clark College Institutional Self-Study (1966-1968)

Atlanta University Faculty Senate Representative (1967-1968)

Clark College Admissions Committee - Interim Appointment (1969-1970)

Clark College Rank and Tenure Committee (1964-1970)

Faculty Representative, Clark College Trustee Board (1969-1972)

PUBLICATIONS:

An Exploration of Planned Observation-Participation Experience Prior to Student Teaching, Educational Administration and Supervision, Vol. 44, No. 1 (1958)

Editor, Georgia Association for Student Teaching Newsletter (November 1966)

CITATIONS:

Delta Sigma Theta Achievement Award, Atlanta Alumni Chapter (1960, 1963)

Woman of the Year in Education, Iota Phi Lambda Sorority (1962)

Plaque, Kappa Theta Chapter, Alpha Mu Honor Society, Clark College (1966)

Plaque, Student National Education Association, Clark College Chapter (1970)

LISTING:

Who's Who Among American Women (Sixth Edition)

Who's Who in American Education

Outstanding Educators of America (1971)

PROJECT AND INSTITUTE PARTICIPATION:

Teacher, NDEA Institute for Advanced Study in Counseling and Guidance for Elementary School Personnel, Atlanta University (1967-1969)

Director, Implications of the Bureau of Research Teacher Education Project for Developing Institutions (June 1969 - June 1970)

Coordinator of Clark College Staff Career Opportunities Program on Instructional Teams, Atlanta Public School System under Part D of the Education Professions Development Act (1970--)

AACTE/University of Pittsburgh Urban Leadership Development Project (1969-1970)

College Coordinator, Atlanta Teacher Corps Consortium (1970-)

VITA

NANCY S, HAGER

EDUCATION:

University of Georgia, 1955-56
University of Wisconsin, 1956-59

Additional Training:

National Music Camp, Interlaches, Michigan
Alwin Nikeleis, New York City, New York

EXPERIENCE:

Modern Dance Instructor, University of Chicago (1959-60)

Modern Dance Instructor, Georgia State University (1964-65)

Modern Dance Instructor, Oglethorpe College (1965-66)

Founder-Director, Studio for Modern Dance, Academy Theatre (1966-67)

Choreography at Academy Theatre, The Tempest, Shakespeare; The Boyfriend; Emperor Jones, O'Neill; Sounds of Silence, an evening of original work; Antigone, Saphocles

Director of Movement Training, Academy Theatre Professional Company (1966-69)

Administrative Director, Academy Theatre (1967-70)

Director, Program Development, Academy Theatre (1971-)

CITATIONS:

First Place Winner, Statewide Solo Violin Competition (high school) Des Monies, Iowa (1953)

Modern Dance Soloist, National Music Camp (1954)

Modern Dance Soloist, University of Georgia Dance Group (1955-56)

Second Violin, University of Georgia String Quartet (a faculty group) (1955-56)

First Violin Section, University of Wisconsin Orchestra (1956-59)

President, Orchestra (Modern Dance Performance Group) University of Wisconsin (1957). Also Soloist and Choreographer (1956-59)

VITA

MICHELE McNICHOLS RUBIN

EXPERIENCE:

Adelphi University, B.A.
Emory University, M.Ed.

EXPERIENCE:

Regular and constant work with children ranging between the ages of 4-15, individually and in groups of up to 50, frequently all girls, but also mixed, in recreation and athletic programs, for school and community programs. Included work in special programs for mongoloid children, emotionally distrubed children, and physically disabled children - Mostly in Long Island, N. Y. - some in Atlanta Area (1959-1960)

Graduate Assistant, Emory University (1956-1957)

Classroom Teacher, Atlanta Public Schools (1957-1961)

Teacher, Atlanta Vocational School - operating at Central Presbyterian Church - in Teacher Training Program (1969-1970)

Teacher of a course for teachers from five EOA Day Care Centers (1969-1970)

Member of Academy Developmental Workshop from its inception;Acting in regular adult evening plays, experimental plays for adults, Children's Theatre (1964-71)

Coordinator of a joint Academy Theatre-Georgia State pratice teaching program in the use of the arts in teaching. Includes supervision of approximately twelve students in Atlanta's for Model Cities Schools and conducting teaching workshops for the students (1970-71)

Teacher at the graduate level for the School of Education of the University of Georgia in the University of Georgia-Atlanta Public School System's Teacher Corps Program (under U.S. Higher Education Act of 1965) and Assistant to Frank Wittow in the Urban Corps Program (Summer 1970)

Held regular workshops for the teachers of children's acting classes

Working on the development of the new "Drama in Service to Teaching and the Community" project with the Department of Education at Clark College of the Atlanta University Complex (1971-)

PROFESSIONAL SERVICES:

Single workshops for a wide variety of groups, such as the Atlanta School System Lead Teachers, the Atlanta School System Lead Teachers in Art, the teachers at D. McClatchey School, drama classes at schools, "Career Day" groups at schools, clubs (such as a downtown Optimist Club)

New Play Program - solicit and read and make recommendations on all new plays coming into theatre; coordinate matters related to new work and new playwrights from outside the theatre.

VITA

CHARLOTTE WILLIAMSON

EDUCATION:

Randolph-Macon Women's College, A.B.

Special Training

American Institute of Banking, Atlanta, Georgia
IBM Computer School, Atlanta, Georgia
Academy Theatre, Atlanta, Georgia

EXPERIENCE:

Clerk, Abbot, Proctor & Paine - Stock Brokers (1958-61)

Personnel, Trust Company of Georgia (1961-64)

Systems Analyst, Trust Company of Georgia (1964-66)

Dance Instructor, YWCA (1966); Head Start (1966); Academy Theatre (1965-66)

Director, School for Performing Arts, Academy Theatre (1966-67)

Public Relations, Academy Theatre (1968-69)

Actress, Choreographer, Instructor of Drama and Dance, Academy Theatre (1969-70)

Coordinator of "Real World Work" Project for Clark College-Academy Theatre (1971-)

CITATION

VITA

FRANK WITTOW

EDUCATION:

Northwestern University, B.A.
Columbia University, M.A.

EXPERIENCE:

Elementary School, 5th Grade Teacher, Lorain, Ohio (1960)

School of Education Faculty Member: University of Georgia (Summer 1968, 1969); Georgia State University (1970-71)

Founder of a theatre in Ohio

Actor in the University Theatre at Northwestern

Actor in the Equity Library Theatre in New York City

Founder and Artistic Director of the Academy Theatre in Atlanta, Georgia, (1959--)

Play Therapist at Marian Howard School, Atlanta, Georgia

Teacher of Improvisational Drama Workshops for Elementary and High School Teachers, Atlanta Public Schools

PROFESSIONAL AFFILIATIONS:

Study Group Chairman, National Council of Teachers of English, Atlanta, Georgia (1970)

National Humanities Faculty sponsored by National Endowment for the Humanities, Phi Beta Kappa, and the American Council of Learned Societies

Ford Foundation Advisory Team on Program Evaluation for "Arts In Education" (Title III Projects)

"ES 70's" (Education in the Seventies) Arts Curriculum Development, National Task Force, sponsored by John D. Rockefeller III Fund, National Endowment for the Arts, U.S. Office of Education

Forum Member, White House Conference on Children

Guest Speaker, National Theatre Conference

Member, Theatre Panel, National Endowment for the Arts

SECTION VI

FINANCING OF PROGRAM

Sufficient funds to support the total program proposed in the budget for 1971-72 were not secured by the spring of 1971. The administration, development officer, and the Clark College/Academy Theatre staffs were determined to begin the program in September 1971 even if it had to be modified. President Henderson came to our assistance and contacted the Edward John Noble Foundation to secure "seed money" for initiating the "pilot program." They did respond by providing a $9000 grant on a matching basis. Also, the Atlanta Board of Education/Urban Corps made available funds for the Real World Laboratory. The budget which we are now operating under is in the appendices.

APPENDICES

PROPOSED BUDGET

1971-1972

ADMINISTRATIVE COORDINATION:		
Coordinator's Salary (full time)	$ 10,000	
Secretary (full time)	6,500	
Office Supplies	2,000	
Recruitment Media	1,000	
TOTAL		$ 19,500
CLARK COLLEGE:		
Dr. Pearlie C. Dove, Chairman, Education Department, funds for planning and development time by Education Department staff	10,000	
Media Exploration, experimental use of video tape processes in Teacher Training Lab Program	4,000	
Overhead (40% above total)	5,600	
TOTAL		19,600
ATLANTA PUBLIC SCHOOLS:		
Released Time for Ten Teachers (Five from each of two elementary schools for 30 weeks at $10/wk., for one two-hour workshop/week)	3,000	
Planning Time With Principals and Lead Teachers in three elementary schools in preparation for 1972-73 school year (15½ days in three schools for two people per school at $25/day)	2,250	
Administrative Planning and Development Funds for use in coordinating this program with Elementary Curriculum Project, career planning programs for high school students, Teacher Corps, and other relevant programs and new developments in the		

Atlanta Schools	5,000	
Student Teacher Corps, required funds for college students to work in the elementary schools, to be matched by the Atlanta Urban Corps from Teacher Corps and college work-study funds in the amount of $25,344.	7,254	
Overhead (40% above total)	7,002	
TOTAL		$ 24,506
ACADEMY THEATRE:		
Frank Wittow, Drama Workshop Instructor and planning (½ time)	8,000	
Michele Rubin, Teacher Training Lab Instructor, "Real World Work" Supervisor, and planning (3/4 time)	6,000	
Associate to Mrs. Rubin (same job description)	6,000	
Movement and Voice Workshop Instructors and planning ($100/week)	4,000	
Frank Chew, Instructor for Freshman English Course, Team Teaching Specialist for Clark, Arts and Sciences Department, and planning for coordination with Education Department (½ time)	5,000	
Overhead (20% above total)	5,800	
TOTAL		34,800
GRAND TOTAL		$98,406

PRESENT BUDGET

1971

FRANK WITTOW	$ 8000
MICHELE RUBIN	6000
NANCY HAGER	4000

MATCHING FUNDS

URBAN CORPS	3600 (est.)

August 27, 1971

Mrs. Frank Larkin, Trustee
Edward John Noble Foundation
32 East 57th Street
New York, New York 10021

Dear Mrs. Larkin:

Clark College has begun to involve itself in a unique cooperative program with The Academy Theatre of Atlanta and the city's school system which promises to improve the training and performance of public school teachers, create a model worthy of emulation by the other colleges, and provide the only local undergraduate center for students interested in both teaching and theatre. It is our request that the Edward John Noble Foundation provide a grant of $15,000 to assist in supporting our efforts.

Since its founding over fifteen years ago, the Academy Theatre (considered by many to be one of the finest small theatres in the country) has involved itself with the educational institutions of Atlanta through a variety of programs. In 1966, the Academy formalized its partnership with the Atlanta Public School System in a series of programs (many federally financed) which have continued to this day. From this experience has emerged the awareness that teachers of any subject and at any level can greatly increase their effectiveness by awareness and use of dramatic techniques, supported by the opportunity for self-examination in workshops employing such approaches as play creation and role playing.

Clark College, in turn, has become a lively center for the new approaches to teacher education during the past six years. The Department of Education has pioneered in developing modular approaches to course structure, introducing wide use of the latest available educational technology, and encouraging early "real life" teaching situations for its students. It also worked steadily to develop a "creative expression" component in the curriculum for education majors. Not incidentally, a high percentage of the teachers in the Atlanta Public School System is made up of Clark alumni.

The sense of common purpose shared by Clark, the Academy Theatre, and the innovative school system make our proposed union a natural one. The first stage of the program will involve ten-fifteen undergraduates who, this fall, will enroll in a specially designed two-year curriculum which will be built around supervised teaching internships in local elementary schools supplemented by workshops, play creation courses, and technical training in the use of body and voice. The instructors will be professional actors with teaching experience.

It may also be interesting to note that several of the students will be the first white degree candidates at Clark in many years.

We are convinced that this rare combination of a small college, a professional acting company, and a public school system open to experimentation can provide a most important example for other communities to follow.

The Board of Directors of the Academy Theatre considers it exciting enough to serve as the keystone of their fund raising next year. The Norman Foundation has provided a $9,000 challenge grant. (The college already has set aside $1,000 for matching purposes.)

The $15,000 we are requesting would be used for continued planning and development by teaching personnel at Clark, the purchase of additional video tape equipment for use in workshops, recruitment, and general office expenses.

It is difficult to convey the full implications of this program in a brief letter of inquiry. We would welcome the opportunity to discuss it with you in greater detail and to send any additional information you might desire. As supporting material, I am enclosing a joint statement of purpose from the three organizations to be involved in our program.

Cordially yours,

Vivian W. Henderson

VWH/afw

Enclosure

bcc: Dr. Edward J. Brantley
Dr. Charles Knight
Mr. Martin C. Lehfeldt
Dr. Pearlie Dove
Miss Nancy Hager

N O R M A N F O U N D A T I O N

575 MADISON AVENUE, NEW YORK, N.Y. 10022 - 212-758-0050

May 18, 1971

Dr. Vivian W. Henderson
Clark College
Atlanta, Georgia 30314

Dear Dr. Henderson:

I am very pleased to be able to advise you that the Board of Directors of the Norman Foundation decided at its recent meeting to make a grant in the amount of $9000 in support of the program described in the proposal accompanying your letter of March 31, 1971 entitled "Artistic Creativity and the Training of Teachers for Public Education."

This grant is conditioned, however, upon Clark College's either obtaining the balance of the :18,000 budget from other sources or reducing the budget items so that the program can be conducted substantially as described in the proposal with the funds provided by our grant and whatever other funds are available. When I hear from you that the conditions of our grant have been met, I shall send you our check in payment of said grant.

If you have any questions, please do not hesitate to write or to call me.

Sincerely,

(Mrs.) Deborah M Greenberg
Executive Director

DMG/ca

cc: Miss Nancy Hager
Mrs. Phoebe Franklin